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ENGLISH OPERA—FRENCH THEATRE.

The only change of performance at this establishment during the past week, was the production of Donizetti's charming comic opera, "The Child of the Regiment," for the benefit of Miss Caroline Richings. The house was full, every seat was taken, and the audience was very brilliant. The temperature was about 150 in the shade, and the air inside was hot enough to cook an omelet. Architects seem more than ever ignorant of the science of ventilation. They seem to aim to imitate closely as possible the atmospheric freedom of the black hole at Calcutta, and the resemblance of the French Theatre to that agreeable place is very remarkable.

The opera was very fairly performed. Miss Richings, as Marie, looked well and acted well, and sang the music tastefully and correctly. She was very cordially received by the public, and their satisfaction with her performance was expressed by frequent encores, very generally demanded. Mrs. Mozart was a very efficient countess.

Mr. Hill, the Tonio of the evening, has a sweet and excellent tenor voice, and he uses it fairly. He is also a spirited actor, but both his singing and acting betrayed a certain trepidation and haste which permitted of no repose. He was so anxious to do all he could that he overdid even to exaggeration. Still there is much good stuff in him, which may be molded to a profitable use on the English stage. Mr. Edward Seguin sang the music of Cartouche in his usual artistic manner, but he needs more dash and swagger to personate the rough old soldier effectively. The choruses were sung spiritedly and correctly, and the orchestra, under the direction of Mr. Dietrich, was very good indeed.

Excessively hot weather forbade more than a moderate-sized public for Mr. Eichberg's little operette bouffe, at its first performance last Monday evening, but those present found his miniature comic opera quite enjoyable, although witnessed under a more than ultra tropical heat. "A Night in Rome" is one of the briefest of the brief operatic performances we have ever observed, as it occupied little more than one hour in performance of its three scenes. Its extreme brevity doubtless commended Mr. Eichberg's operette bouffe to enthusiastic admiration, so that its spiritual flowing music, funny situations, and the generally excellent vocal and dramatic illustration of his ideas, hit the public full, despite a few unaccountable hitches in stage action or dialogue. The plot of this piece is simple, yet sufficient to carry the public interest through its brief narration.

A barbarous celebrity in a village near Rome, determined on a third wife, endowed not only with youth and beauty, sprightliness and intelligence, but a well-invested fortune, appears in the opening scene—well got up, by the way—and endeavors to serenade his betrothed into reception of his love. This character, made up by Wylie, a la mode de Starved Apothecary in Shakspeare's Romeo and Juliet, was admirably given by him both in song and action, so admirably indeed that his estimation here instantly rose many degrees toward enthusiastic regard. His rival, a gondolier, personated by Mr. Campbell, had great advantage in personal appearance, but his enactment of the character lacked animation, readiness, and close heed of stage effect. His excellent voice told well in a duett with Miss Richings, and in the brisk snappy concerted music with chorus and principals. Mr. Ketchum earned, in his double parts, even greater credit for ability in the low comedian's line than his display of that peculiar grade of comic talent gave him in "The Doctor" or "The Daughter of the Regiment," great as the estimation there obtained really was. He is a rare instance of genuine buffo in a Yankee born actor.

Miss Richings, save that her voice occasionally betrayed over-work in rehearsal and nightly performance, thoroughly presented the character and music of Ninetta, commending herself again to hearty approval for excellence as a dramatic singer who imparts to every situation all its required point, expression, and effect.

The band and chorus moved in sympathy with the principals when concerted, and the accompaniments were given well, so those important accessories to operatic performance satisfied all parties.

ITALIAN OPERA.—Among Mr. Maretzek's recent engagements we find the name of Signor Ronconi, the greatest buffo singer of the present day. Signor Ronconi is now singing in London, and has renewed his former triumphs by his inimitable singing and acting

with Adeline Patti. The London papers are enthusiastic in his praise. Signor Ronconi is also great in passionate dramatic rôles, in many of which he has no rival. We may congratulate ourselves upon this splendid addition to our operatic strength.

THE MENDELSSOHN UNION.

The New York Mendelssohn Union closed their season, 1865 to 1866, on Thursday evening last, with inauguration of their newly elected board of direction, the President elect, Dr. Wm. H. Allen, making a neat and effective speech to recognize the honor conferred by his selection to preside over that choral association, with frank avowal of his sincere desire to promote by official action, its prosperity and unity.

The late President was not present on that occasion to make his parting address, preferring, no doubt, as on several public occasions, to enjoy modest retirement from official and personal duties.

In the free and hearty proffers made at this meeting, of material aid for cancelment of existing liabilities, there was strong evidence that with a change of President come a marked change of feeling, and now that relief from anxiety on the score of its management, appears in a presiding officer who cares only for the welfare and musical proficiency of the association over which he presides, there is promise of better days and more efficient, commanding action both hearty and united, from all its performing members.

The Mendelssohn Union occupies a remarkable vantage ground, and can, if it so will, attain to pre-eminence among American choral associations.

THEODORE THOMAS'S GARDEN CONCERTS.

Notwithstanding the variable weather of Saturday, Mr. Thomas's afternoon concert at Terrace Garden was largely attended by a very fashionable audience. The programme consisted of overtures, waltzes, gallops, and operatic selections, all of them admirably arranged, and performed with a spirit and a close attention to artistic coloring, which reflect the highest credit upon their leader, Mr. Thomas. The selections are most judicious, consisting of light and elegant compositions, well contrasted as to character, and all of them calculated to please a miscellaneous audience, and also the most critical judgment. Mr. Thomas has shown himself admirably fitted to control such an undertaking, for although his instincts are well known to be the classic in art, he has wisely kept them in the background on this occasion, and at the same time he has arranged programmes to suit the most fastidious tastes. The public warmly appreciate his efforts, and show their satisfaction by their loud plaudits and frequent encores.

The Solo performances at these concerts